Yd. 2875 d
4°

SIR,—The Mildmay pictures, which were sold in London last Saturday, belonged to various Schools, and a comparison of the prices they fetched the other day with the sums for which they passed under the hammer in days gone by, is instructive, and may even, perhaps, be entertaining. As they were purchased, however, at very different periods, it is not so easy to see at a glance anything like the exact degree in which a particular master may be presumed to have fallen or risen in the estimation of the more or less critical public. Still, the list is interesting. It begins with Backhuysen, and that spirited and admired painter of marines was, in the two cases in which his pictures appeared upon the easel of the auctioneer, found to have almost exactly held his own over a period of nearly fifty years, and to have done nothing more. One of his canvases, bought in 1845, was then paid for with the sum of 315*l.*, while last Saturday its price was 383*l.* Another Backhuysen, which in 1846 had cost 175*l.*, was sold on Saturday for 157*l.* Yet, if carefully considered, it would be found, I suspect, that these prices have not been as stationary as they seem; for mid-way between the time of the two appearances of these pictures in the auction-room came the temporary depression in the value of Dutch pictures, which may have been due in a measure to the influence of Mr. Ruskin and the Præ-Raphaelites. From this pleasing tyranny—involving, as it did, the extolling of the Primitives and the craze for the immature—we have pretty well recovered. All recent Criticism that has substantial influence tends in the other direction, and what it extols is the art of Venice and of the Netherlands, and the art of England and France; in Spain, the art of Valesquez, and in Belgium that of Rubens.

As regards even those Dutch masters, then, who are not exactly in the first flight, it may be confidently expected that, as to money value, they will hold their own; while, in regard to such members of the school as we now-a-days deem to be the greatest, there is no doubt whatever that their value has largely increased. Take, for instance, Rembrandt, Hobbema, and Van der Heyden. A Rembrandt portrait of "A Young Lady," which only three years ago changed hands for 1690*l.*, now sells for 2670*l.*—an additional forty per cent. or thereabouts—its owner having received twelve per cent. per annum for his outlay, and had the pleasure of looking at the Rembrandt all the time, besides. The Hobberma "View of a Lock" was last sold sixty years since. It then fetched 435*l.*, whilst on Saturday it realised 2300*l.*—five times the money—a very admirable return no doubt, but yet (strange as it may seem) not equal to compound interest over all that lapse of years. The Van der Heyden paid better. Seventeen years ago it was purchased for 136*l.* By compound interest at something like four per cent., its value to-day should have been something under 300*l.* But it fetched 1155*l.*, or, in other words, paid, roughly speaking, sixteen per cent. during the whole of the period. This is "the economy of Collecting"—with a vengeance! Alas, that it should be necessary to place against such figures the results obtained by the sale of pictures of the schools now comparatively out of vogue! Take Guercino, for instance. His "Christ and the Woman of Samaria" was bought more than fifty years ago for 660*l.* It was sold for 320*l.*

But, to go back for a minute, to one or two among the many more fortunate, a Ruysdael, which only twelve years since changed hands at 216*l.*, was bought for 3045*l.* (for the National Gallery, it is stated), while a Watteau, which in the year 1800 (when David's school was in the ascendant) was given away, so to speak, for a couple of hundred pounds, sold for 3500*l.* Poor Watteau, placed at last, in mere matter of money, along with the greater gods, and yet in the National Gallery not a single trace of his existence!

I am, Sir, your obedient servant,

FREDERICK WEDMORE.

Hampstead, June 26.

THE MILDMAY COLLECTION.

Messrs. Christie's rooms are now filled with he celebrated collection of ancient pictures, rniture, and porcelain belonging to Mr. Bingam Mildmay; and these, the most important f the works of art that have been brought into he market by the Baring catastrophe, will be old to-morrow and on Saturday. Of the orcelain and furniture it need only be said hat they are of considerable interest, and that ome pieces, such as the pair of Celadon bottles ith Louis XVI. mounts, will bring great prices. ut the pictures deserve a more detailed descripion, for among the 90 offered for sale are some welve or fifteen, the like of which are not often o be seen, even in these rooms, while many of the thers are interesting either in themselves or rom their history. The nucleus of the collection as formed over half a century ago, when the hoice gallery of the Dutch statesman, the Baron erstolk van Soelen, was bought *en bloc* and ivided, as far as the pictures were concerned, mong three wealthy buyers—Lord Overstone, Mr. Thomas Baring, and the late Mr. Mildmay. bout twenty of the Dutch pictures now at hristie's come from this source, and it need hardly be said that they are of high quality nd, as a rule, in excellent condition. Such ictures as the two shore-pieces by Jacob uysdael, the Hobbima, and several others would do honour to any gallery; and we are nly sorry that the chances of commercial life have put it within the range of probability that some of them will leave England. Of the pictures that have been added to the collection since the Verstolk gallery was bought it is not possible to praise all equally; but the Nicolas Maes, bought at the Bredel sale in 1875, the Both, bought at the Lucy sale on the same day, the full-length Mytens from Blenheim, the Rembrandt from Redleaf and the fine "Venetian Admiral," by Tintoret, from Hamilton Palace, are in every way worthy of the distinguished company in which they find themselves.

The most important picture in the collection is the large "Bal Champêtre" of Watteau, as to which the catalogue only informs us that it was in the Orleans Gallery and was engraved by Couché. Every collector knows how rare it is to meet with genuine pictures by this great master, and how impossible, so to speak, to find one for sale of this size and quality. Since the late Lord Hertford and the Rothschilds began and ended the search, in the years before the end of the French Empire, not ten genuine pictures by Watteau have been seen in English auction rooms, and they have been for the most part small cabinet works, such as those which brought several thousands apiece in Miss James's sale two years ago. The present example measures no less than 49in. by 36in., is in every way a finished picture, and is in nearly every part in excellent condition. In the centre, in full sunlight, a young man in pale blue dress is dancing a minuet with a lady in crimson; groups of spectators or musicians are on either hand, and behind is a landscape with rich southern vegetation. What this picture will bring it is impossible to say, for there is no precedent of the auction-room by which to judge; but assuredly, if there are any millionaires left in Paris or London, the price ought to be a sensational one. It is lamentable that, in the present state of the public finances, there is little hope of the National Gallery acquiring such a picture; for there we have no Watteau at all. A very beautiful work, in its smooth and over-artificial way, is the Both close by—a picture which brought no less than 4,500 guineas in the Rev. John Lucy's sale in 1875, but which will never realize anything like that price again, the taste for this master and his brother "Italianisers" having gone by. Far more interesting are the exquisite pair of scenes on the Scheveningen beach by Jacob Ruysdael, comparable with, and one of them equal to, the famous little picture at the Hague. It is a curious chance that has brought to the hammer within a fortnight two such masterpieces as these and two such as "The Mill" and "The Cottage," in the Field sale, painted by the same hand—the hand of a Dutchman who died, poor and unhonoured, two centuries ago, and whose reputation has grown and grown and must now assuredly be beyond the danger of reaction. The Hobbima, which hangs opposite, is unusual in subject, being a view of the Haarlem Sluice at Amsterdam; but it is an undoubted and excellent work of the master, whose hand is clearly visible in the beautiful trees to the left, in the buildings, and in the sky. There are two pictures bearing the name of Pieter de Hooch; the smaller is characteristic and interesting, while the other, a fine, bold study of light and shade, was long attributed to De Hooch's friend and companion Emmanuel de Witte, by whom it may very possibly be. Last among the Verstolk pictures we may notice the little daylight skating scene by Aart van der Neer, a masterpiece of light and of charming colour, the price of which on Saturday is very likely to establish a "record" in the history of cabinet works by this master, whose rare qualities are being every day more highly appreciated.

The prices in the Bredel sale in 1875, as all buyers remember, were extraordinarily high, and there have been few instances of pictures then bought having been resold to advantage. It will be interesting to see what happens, in this respect, with regard to the beautiful little Maes, which then cost £1,775, and to the small Wynants, which brought the astonishing sum of £1,890, unprecedented, we should imagine, in the history of this painter's works, which commonly sell for two or three hundreds at the outside. Another high-priced sale was the Secrétan; but the Isaac Ostade which was there bought is so good that it is not unlikely that the sum paid for it may be passed on Saturday. So with the fine early Rembrandt, bought at the sale of the Redleaf collection a few years ago, whereas the few Hamilton pictures are hardly likely to keep to the high-water mark to which the energy of the market drove them in 1882. Several of the historical portraits are disappointing; and the little "Willem van Heythuysen," called a Frans Hals, is one of several known repetitions, of which the brilliant original is one of the gems of the Brussels Museum.

CATALOGUE

OF

THE HIGHLY IMPORTANT COLLECTION OF

PICTURES

OF

H. BINGHAM MILDMAY, ESQ.,

Of 46 Berkeley Square, and Flete, Devon;

WHICH

Will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, JUNE 24, 1893,

AT ONE O'CLOCK PRECISELY.

May be publicly viewed Three Days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

THE GETTY CENTER
LIBRARY

LIST OF ILLUSTRATIONS.

—o—

LOT.

7. J. AND A. BOTH. Abraham and Hagar.

23. M. HOBBEMA. View in Amsterdam.

24. HOGARTH. Portrait of Mrs. Hogarth.

25. HOLBEIN. Queen Catherine Parr.

30. P. DE HOOCH. Interior, with Woman cutting Bread.

31. P. DE HOOCH. Interior: Lady playing Spinette.

38. J. LINGELBACH. A Landscape with Peasants and Horses.

41. N. MAAS. Interior, with Lace-maker.

46. I. VAN OSTADE. Exterior of a Cabaret.

49. PERUGINO. A Female Saint.

58. REMBRANDT. The Artist's Wife.

64. JACOB RUYSDAEL. The Shore at Scheveningen.

73. TINTORETTO. A Venetian Admiral.

74. VAN DE CAPELLA. A Calm, with Fleet.

75. AART VAN DER NEER. A Winter Scene.

76. A. VAN DE VELDE. The Bagpiper.

78. W. VAN DE VELDE. A Calm.

84. A. WATTEAU. Le Bal Champêtre.

87. J. WYNANTS. A Boy, angling.

90. ZUCCHERO. Queen Elizabeth.

CONDITIONS OF SALE.

—o—

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

On SATURDAY, JUNE 24, 1893,

AT ONE O'CLOCK PRECISELY.

LEANDRO BASSANO.

1 THE ADORATION OF THE MAGI

$31\frac{1}{2}$ *in.* by 44 *in.*

Described by Dr. Waagen, in "Art Treasures in Great Britain," Supplement, p. 158

136 10 0
B. Smith

LEANDRO BASSANO.

2 CHRIST VISITING MARTHA AND MARY

29 *in.* by $38\frac{1}{2}$ *in.*

Described by Dr. Waagen in "Art Treasures in Great Britain," Supplement, p. 158

115 10 0
Agnew

LUDOLPH BACKHUYSEN.

383 5 0
Lesser

3 A VIEW ON THE DUTCH COAST, with some fishing huts on the left, and a pier which extends a considerable distance into the sea

Among the several vessels which arrest attention is a beautiful yacht decorated with carved figures, carrying a main sail, and three flags flying. To the left are a small coaster and two row boats. On the opposite side is a ship's boat, with six persons in it, and more towards the side is a fishing vessel. A fresh breeze prevails.

22 *in.* by 30½ *in.*

From the Collection of Baron Verstolk van Soelen, 1846

See Smith's Catalogue Raisonné, Part VI. p. 433

LUDOLPH BACKHUYSEN.

157 10 0
Agnew

4 A COAST SCENE, with a man-of-war under full sail and a fishing boat on the right, another man-of-war in the middle distance, and fishing boats near a pier on the left, a lady and gentleman with a dog, and figures with fish in the foreground

34 *in.* by 44 *in.*

From the Boursault Collection

From the Saltmarshe Collection, 1846

NICHOLAS BERCHEM.

5 A VIEW OF A MOUNTAINOUS COUNTRY, with a broad road and a pool of water in front 420 0 0

Vokins

On the left, are a woman wearing a yellow bodice and a blue skirt, carrying a lamb under her arm, and a boy with a stick, driving a red cow; four goats, a sheep, a dog, and a fifth goat are on the left. A little retired, on the opposite side, is a second group, composed of a man on a dark-grey horse, a boy on foot, two cows and four sheep; the road winds round the base of a hillock, and at the extremity of the turning are two travellers on horseback. Beyond these, the view is bounded by blue mountains.

This is a gem of superlative beauty and excellence; the drawing and finishing of the animals have in no instance been surpassed by the Master.

$23\frac{1}{2}$ *in.* by 19 *in.*

From the Collection of Randon de Boisset, 1777

From the Collection of M. Le Boeuf, 1782

From the Collection of M. B., Paris, 1827

From the Collection of Rt. Hon. Sir C. Bagot, K.B.

From the Collection of Baron Verstolk van Soelen, 1846

Described in Smith's Catalogue Raisonné, Part V. No. 56

NICHOLAS BERCHEM.

6 MILKING-TIME: a female peasant milking a white cow, two other cows, sheep and goats, a kitten lapping from a milk-pail 294 0 0

Colnaghi & Co

Signed

$13\frac{1}{2}$ *in.* by $16\frac{1}{2}$ *in.*

From the Collection of Sir William W. Knighton, Bart.

JOHN AND ANDREW BOTH.

1144.10.0

7 ABRAHAM WITH HAGAR AND ISHMAEL

E. Yates Thompson

A sunny landscape of Italian character, the figures on a road on the bank of a lake, approaching the spectator under a group of fine trees, two peasants, with sheep and goats, in the middle distance; and a castle with round tower, and arch over the road beyond, with mountainous distance.

41 *in.* by 49 *in.*

Imported by Mr. Smith

From the Collection of C. H. Wade, Esq., 1827

From the Collection of Major Dunn, 1828

From the Collection of H. J. Munro, Esq.

From the Collection of Rev. John Lucy, 1875

Described in Smith's Catalogue Raisonné, Part VI. No. 63

See Illustration

JAN BOTH.

8 THE MULETEER: A GRAND ITALIAN LANDSCAPE, with a river falling over rocks on the left, two peasants with mules on a winding road approaching towards the right, other peasants and animals in the middle distance — 388 10 0 W. F. Lawrence

36 *in.* by 46½ *in.*

From the Boursault Collection, and the Saltmarshe Gallery, 1846

See Smith's Catalogue Raisonné, Part VI. p. 190

ANGELO BRONZINO.

9 LEONORA DI TOLEDO, wife of Cosmo di Medici, in a rich dress with pearl necklace, her son at her side—half-length — 819 0 0 Fairfax Murray

48 *in.* by 39 *in.*

See Dr. Waagen's "Art Treasures in Great Britain," Vol. II. *p.* 294

From Hamilton Palace, 1882 n. 399. £1837.10.0

resold Quilter 1906, n. 81.

CLEMENTI.

10 TWO CHILDREN, in crimson and silver dresses with lace collars, with a dog on a balcony — 194 5 0 C. Davies

43½ *in.* by 32½ *in.*

COELLO.

11 PORTRAIT OF THE DUCHESS ISABELLA CLARA EUGENIA — 60 0 0 Buttery

35½ *in.* by 27 *in.*

J. CROME, SEN.

12 A LANDSCAPE, with cottages on the bank of a stream — 120 15 0 Gooden

15 *in.* by 19½ *in.*

DOMENICHINO.

157 10 0 Gribble

13 A LANDSCAPE, on the right is a large tree, a boat upon a stream is approaching. The distant hills are warmly lighted

$6\frac{3}{4}$ *in.* by $8\frac{1}{2}$ *in.*

Described by Dr. Waagen, in "Art Treasures in Great Britain," Supplement, p. 157

AMBROGIO FIGORIO.

36 15 0 Beaumont

14 PORTRAIT OF TITIAN, in black robe trimmed with fur, with crimson drapery in front and curtain behind, a landscape seen through an open window

Inscribed on a roll—"Ann. æt agens XLIX."

$12\frac{1}{2}$ *in.* by 10 *in.*

From Hamilton Palace

T. GAINSBOROUGH, R.A.

598 10 0 Sedelmeyer

15 PORTRAIT OF LORD MULGRAVE

Whole length, leaning on a table; naval uniform, cocked hat lying on the table; portrait and books on a chair near, landscape seen through open window.

91 *in.* by 60 *in.*

Exhibited at Burlington House, 1878

GREUZE.

16 16 0 A. White

16 PORTRAIT OF F. BOUCHER

$28\frac{1}{2}$ *in.* by 23 *in.*

F. GUARDI.

603 15 0 Agnew

17 THE DOGANA AND CHURCH OF ST. MARIA DELLA SALUTE, with gondolas and figures

19 *in.* by 26 *in.*

F. GUARDI.

18 St. Mark's Place, Venice, with figures
10½ *in.* by 14¼ *in.*

78 15 0
Mc Lean

GUERCINO.

19 CHRIST AND THE WOMAN OF SAMARIA: between the figures in the landscape background are buildings
46 *in.* by 60½ *in.*
Described by Dr. Waagen in "Art Treasures in Great Britain," Supplement, p. 158
From the Duke of Lucca's Gallery

66 10 0
D. Smith

JAN HACKAERT.

20 A FOREST SCENE, with a hawking party on a road in the foreground
37 *in.* by 31 *in.*

105
Colnaghi

FRANS HALS.

21 William van Heythuysen: a Protestant
Left Flanders on account of his religion, and brought over with him twenty-eight families into Holland, some of which afterwards settled in Holland. Seated at a table holding a cane in his right hand.
18½ *in.* by 14½ *in.*

189
Jeffrey

J. VAN DER HEYDEN.

22 A VIEW IN A CITY, with a large ancient brick building of a most picturesque appearance on the right, and a church in the distance. Numerous figures by the pencil of Adrian Van de Velde embellish the scene
16 *in.* by 23¼ *in.*
From the Collection of Mademoiselle Hoffman, Haarlem
Described in Smith's Catalogue Raisonné, Part V. p. 400

1135
Forett

MINDERHOUT HOBBEMA.

2310

Richter

23 A VIEW OF A LOCK, with its quays and adjacent buildings of the Haarlem Sluice at Amsterdam

A canal, bounded by the walls of the sluice, extends along the front, on which are two small boats, containing one man in each. The sluice gate occupies the centre of the picture, and beyond it is a drawbridge, on the farther side of which are seen masts of vessels.

A large clump of trees is on the right, and on the opposite side are several houses and a few small trees in front of them; in this part rises the Herring Packer's Tower, a lofty building of a picturesque appearance. Among the figures may be noticed two men near a large basket on the quay, and others variously occupied on the lock. The aspect of a fine day gives lustre to the scene

30½ *in.* by 38 *in.*

Collection of M. Smith Van Alphen, 1810

Collection of T. G. Campbell, Esq., 1831

Collection of Mr. Nieuwenhuys, 1833

Purchased from the Collection of the Baron Verstolk van Soelen, 1846

Described in Smith's Catalogue Raisonné, Part VI. p. 122

See Illustration

U.S.

W. HOGARTH.

24 PORTRAIT OF THE PAINTER'S WIFE, Jane, daughter of Sir James Thornhill, the portrait painter

1218

Agnew

35½ *in.* by 27½ *in.*

From the Willett Adye Collection

From the John Heugh Collection, 1874

Exhibited at the Art Treasures, Manchester, 1857

Exhibited at Burlington House, 1876

See Illustration

HOLBEIN.

200
Donaldson

25 QUEEN KATHERINE PARR, in a crimson dress embroidered with gold, and jewelled black hat with feather

25 *in.* by 20 *in.*

From Hamilton Palace, 1882

See Illustration

K. CATHARINE PARRE

HOLBEIN.

26 PORTRAIT OF ERASMUS, in black cap, and dress lined with fur, his hands resting on a crimson table in the foreground — 183 15 0 Sedelmeyer

$20\frac{1}{4}$ *in.* by $15\frac{1}{2}$ *in.*

MELCHIOR D'HONDECOETER.

27 LA FAMILLE — 598 10 0 Agnew

Signed

39 *in.* by 46 *in.*

G. HONTHORST.

28 PORTRAIT OF THE PRINCESS MARY STUART, Duchess of Orleans, in yellow silk dress, and pearl necklace — 420 Agnew

Signed, and dated 1639

From Hamilton Palace

29

resold with following:

Ruston 1898

Denny 1906, nn. 58-59

G. HONTHORST.

29 WILLIAM II. OF NASSAU, when a boy, in pink and silver dress and lace collar—in an oval

27 *in.* by 22 *in.*

From Hamilton Palace

PIETER DE HOOCH.

2940

M. Colnaghi

30 INTERIOR OF A ROOM

With a window in the back of it, partly obscured by a curtain, near which a woman, dressed in a dark jacket and blue skirt, is seated, cutting bread and butter for a boy who stands by her side saying grace. These are represented as being in a subdued or reflected light. An open door at the side of the window exhibits a passage paved with marble, at the end of which is a half-door, standing partly open, and some adjacent houses are seen brightly illumined by sunshine.

26 *in.* by 21 *in.*

From the Collection of M. Geldermeester, 1800

Bought from the Collection of the Baron Verstolk van Soelen, 1846

Smith's Catalogue Raisonné, Part IV. No. 54

See Illustration

PIETER DE HOOCH.

735 0 0
Colnaghi & Co

31 INTERIOR OF AN APARTMENT

Illumined by a large window, with a scarlet curtain suspended at its side; and a covered table, with a china jug on it, and a chair placed near it; in this part, a lady attired in a morning cap and crimson jacket is seated with her back to the spectator, playing on a spinette, a picture in a richly carved frame is suspended before her. On the opposite side of the appartment is a bed, with red hangings, in which may be perceived a gentleman, whose clothes and sword are on a chair by its side, and a dog lies asleep near it. looking-glass

A large open door shows a suite of two other rooms, in the farthest of which is a servant sweeping the floor. In addition to the usual accessories are two handsome brass chandeliers suspended from the ceiling.

The brilliancy of the morning sun is diffused in the most magical manner throughout the several apartments.

38 *in.* by 43 *in.*

Sold in the Collection of M. Kleynenbergh, 1841

Bought by Mr. Brondgeest for the Baron Verstolk van Soelen, and bought from his Collection, 1846

Smith's Catalogue Raisonné, Supplement, p. 574, *erroneously described as the work of Emanuel de Witte, when in the Verstolk Collection*

See Illustration

According to Bode this is a copy of the picture belonging to the princesse de Broglie nee Say

C. JANSSENS.

157 10 0 C. Davies

32 PORTRAIT OF JAMES I., in white doublet with brown cloak, and hose embroidered with jewels and pearls, with jewelled chain and George, and jewelled grey hat with feather

44 *in.* by 34 *in.*

From Hamilton Palace

C. JANSSENS.

27 6 0 Isaac

33 Sir Thomas Overbury, in black dress with lace collar, in an oval

Dated 1627

28 *in.* by 24 *in.*

C. JANSSENS.

73 10 0 Agnew

34 Frederick, King of Bohemia, in armour, with lace ruff and crimson scarf

25 *in.* by 20½ *in.*

C. JANSSENS.

35 George Villiers, Duke of Buckingham, in grey dress, with pearls and lace collar 42

25½ *in.* by 20½ *in.*

Graves

KAREL DU JARDIN.

36 A HERDSMAN PULLING ON HIS STOCKING 105

On the foreground of a bald mountainous country, divided in a part by a reed fence are a sheep and a lamb lying down; and on the right side is a herdsman, wearing a sheepskin jacket with red sleeves, seated, pulling up his stocking.

Sedelmeyer

10 *in.* by 13½ *in.*

Bought from the Collection of the Baron Verstolk van Soelen, 1846

Smith's Catalogue Raisonné, Supplement, p. 644, *No.* 19

C. JERVAS.

37 Portrait of Alexander Pope, in green dress and cap 36 15 0

17¼ *in.* by 24½ *in.*

Colnaghi & Co

JAN LINGELBACH.

38 A SCENE, before a farm building, with a group of three peasants and three horses near a trough, a blind man and boy near them on the left, two peasants seated with a child and dog on the right

$14\frac{1}{4}$ *in.* by $16\frac{1}{2}$ *in.*

Signed

From the Collection of Baron Verstolk van Soelen, 1846

See Illustration

JAN LINGELBACH.

39 VIEW OF A HILLY COAST, with buildings, figures, and horses in the foreground
41 *in.* by 4 *in.* 50 8 0
T. H. Ward

CARLE VAN LOO.

40 La Duchesse de Chateauroux
31½ *in.* by 25 *in.* 65 2 0
Radley

NICHOLAS MAAS.

1680 0 0

41 INTERIOR, with a girl seated, making lace

F. Murray

An inkstand and two open books on the table before her; an engraving of a man's head, and a calendar on the wall behind, a red pan on a ledge, and some bags and keys suspended beneath.

Dated 1655

22 *in.* by 17½ *in.*

"*A very attractive picture*"—Dr. Waagen.

From the Bredel Collection, 1875

Exhibited at the British Institution, 1848

Exhibited at Burlington House, 1872

See Illustration

41

M. MIREVELDT.

42 FREDERICK HENRY, OF NASSAU, Prince of Orange, in armour, with ruff, and yellow scarf — 53 11 0 Vanden West

25 *in.* by 20 *in.*

G. B. MORONI.

43 PORTRAIT OF A GENTLEMAN, in a black dress and ruff — 26 5 0 Buck & Reid

19 *in.* by 16 *in.*

From Hamilton Palace

MURILLO SCHOOL.

44 PORTRAIT OF A GENTLEMAN, with long hair, with black dress white collar and cuffs, carrying a sword, crimson curtain behind — 13 2 6 Donaldson

30 *in.* by 24½ *in.*

D. MYTENS.

45 WILLIAM, SECOND DUKE OF HAMILTON, K.G. — 288 15 0 C. Davies

Born 1616. Brother to the first Duke, Secretary of State for Scotland, devotedly attached to the Royal cause; he was killed at the battle of Worcester, 1651.

A full length portrait, life-size, standing in a landscape, with armour around him; the soles of his boots are very peculiarly constructed.

This picture is probably from the Royal Collection, and described in the King's Catalogue, p. 90, No. 30, "Done by Dan Mytins. Item. The picture of the deceased Lord Marquis of Hamilton at length in a carved and gilded frame."

82 *in.* by 51½ *in.*

From the Blenheim Palace Collection

ISAAC VAN OSTADE.

1522 10 0
Brown

46 THE CABARET

A party of peasants assembled outside an inn door under a fine tree; two sportsmen, one on a grey, and the other on a dun horse, halting at a trough in the centre, and an attendant with three dogs at the side; a peasant walking away on the right.

$20\frac{3}{4}$ *in.* by $23\frac{1}{4}$ *in.*

Signed, and dated 1646

From the San Donato Palace, 1880

From the Secretan Collection, 1889

Engraved by Gaujean

See Illustration

ISAAC VAN OSTADE.

47 A WOODY LANDSCAPE, with a party of peasants and a horse baiting at a trough at an inn door, towards which a gentleman on a grey horse is advancing, three boys and three hogs on a road near, spire of a village church seen beyond 399 .0 0 Lawrence

39 *in.* by 51½ *in.*

From the Saltmarshe Collection, 1846

PALMA VECCHIO.

48 PORTRAIT OF ANDREA PALLADIO, the architect, when young 189 0 0 Lawrence

29 *in.* by 24½ *in.*

From the Collection of Lord Radstock, 1823

From the Collection of M. Nieuwenhuys, 1833

From the Collection of Hon. M. Constable Maxwell, 1873

PIETRO PERUGINO.

49 **A SAINT**, her hands clasped in prayer

19 *in.* by 11 *in.*

From Hamilton Palace

See Illustration

231
L. Hardy

PORTRAITS.

50 Edward Gibbon (historian)
30 *in.* by 25 *in.*

30 9 0
Wigzell

51 MARY QUEEN OF SCOTS, and her son Prince James
33 *in.* by 24 *in.*
From Hamilton Palace

147
Vokins

52 Frederick Henry, Prince of Wales, ætat. 2, with inscription and date 1596
27 *in.* by 20 *in.*

73 10 0
Agnew

53 The Countess of Somerset, in red, black, and gold dress, with lace cap and ruff
20½ *in.* by 16 *in.*

2
Isaac

54 Gaston Duc d'Orleans, in crimson and lace dress, holding a bow and arrows—*whole length*
54 *in.* by 38 *in.*
From Hamilton Palace

141 15 0
C. Davies

54A *See* end

54B *See* end

115 10 0
O. Smith

55 HENRIETTA MARIA, QUEEN OF CHARLES I., in embroidered and lace dress, wearing a chain—*whole length*

53½ *in.* by 38 *in.*

From Hamilton Palace

378
Agnew

56 THE LADY ARABELLA STUART, daughter of Charles, Earl of Lennox

38½ *in.* by 29½ *in.*

Formerly in the church of Queen's Camel, Somerset, one of the Royal Manors granted to Sir Walter Mildmay, Chancellor of the Exchequer in the reign of Queen Elizabeth, and was supposed to represent the Queen

FRANS POURBUS.

25 4 0
Buttery

57 HENRI, DUC DE GUISE, in black dress, with lace ruff and cuffs, holding a handkerchief in his right hand, which rests on a crimson chair, a mastiff at his side, a crimson curtain behind

81½ *in.* by 45 *in.*

REMBRANDT.

58 A YOUNG LADY: styled "The Artist's Wife"

2667

She has a full florid countenance, which is seen in a three-quarter view, and her bright auburn hair is partly concealed by a muslin veil embroidered with gold, which falls on her shoulders behind. She wears a dark-coloured dress, relieved by an embroidered neckerchief and a gold chain.

C. Wertheimer

25 *in.* by 20 *in.*

From the Collection of M. Bouc. Cleeve

P. A. B. Widener.

From the Redleaf Collection

J. E.

Described in Smith's Catalogue Raisonné, No. 576

See Illustration

REMBRANDT.

95 Donaldson

59 THE PIPING BOY

35 *in.* by 29 *in.*

Formerly in the Orleans Collection

SIR J. REYNOLDS.

693 Agnew

60 CHARLES WATSON WENTWORTH, SECOND MARQUIS OF ROCKINGHAM, K.G, in his robes and Collar of the Garter, holding a paper in his right hand—*half length*

49½ *in.* by 39½ *in.*

Exhibited at the National Portrait Gallery, 1867

Engraved in Lodge's Portraits

From the Collection of the Earl of Hardwick, at Wimpole, 1888

SIR J. REYNOLDS.

84 Agnew

61 A Group of Four Children Playing with a Snail—*a sketch*

50 *in.* by 42 *in.*

SIR J. REYNOLDS.

47 5 0 Graves

62 Portrait of Dr. Dunning, Recorder of Bristol, afterwards the first Lord Ashburton

26½ *in.* by 21½ *in.*

W. ROMEYN.

36 15 0 Armstrong

63 An Italian Landscape, with a peasant and animals in the foreground, buildings on a hill on the right, and mountains in the distance

14¼ *in.* by 12½ *in.*

JACOB RUYSDAEL.

64 A VIEW ON THE SHORE OF SCHEVENINGEN

3045 0 0
Agnew
for the
National
Gallery
1390

Showing a long line of sand hills and the tower of a village church on the left, and a wide expanse of sea on the right beating in white surge on its shoal cost; only two fishing vessels are visible at sea. Among the many persons observable on the sands are three ladies, one of whom holds up a fan to screen her face; beyond these is a group of three gentlemen in conversation; the rest are distributed in the most picturesque manner over the shore.

Signed J. Ruisdael

21½ *in.* by 26½ *in.*

Engraved by Le Bas, No. 117 *in the Choiseul Gallery*

From the Collection of the Duc de Choiseul (a pair), 1872

From the Collection of Prince de Conti, 1779

From the Collection of the Marquis of Marigny, 1781

Bought from the Collection of the Baron Verstolk van Soelen 1846

Smith's Catalogue Raisonné, Part IV. No. 19

Exhibited at Burlington House, 1876

See Illustration

JACOB RUYSDAEL.

1785
Agnew

65 THE COMPANION

A view on the coast, with the town of Mayden and its berg represented in the distance. The composition offers on the right the lofty sand-hills which bound the beach, and a road extending in long perspective at their base, on which are seen an officer and two ladies accompanied by a page. Several shrimp fishers are in the shallows of the water, and two men are carrying a person to a boat in which are two sailors; a few small fishing vessels are in the distance.

These are delightful representations of nature, and the most enviable examples of art.

21 *in.* by 26 *in.*

Engraved by Le Bas, No. 118 *in the Choiseul Gallery*

Bought from the Collection of the Baron Verstolk van Soelen, 1846

Smith's Catalogue Raisonné, Part VI. No. 20

SOLOMON RUYSDAEL.

913 10 0
Lesser

66 A RIVER SCENE, with shipping, and ferry-boat containing figures and cattle, a church and other buildings on the right bank

30½ *in.* by 46 *in.—panel*

From the Collection of Albert Levy, Esq., 1876

Exhibited at Burlington House 1875

FRANS SNYDERS

67 A VEGETABLE MARKET

86 *in.* by 131 *in.*

99 . 15 . 0
B. Smith

FRANS SNYDERS.

68 A COMBAT BETWEEN WOLVES AND DOGS

78 *in.* by 120 *in.*

115 10 0
B. Smith

SAMUEL SCOTT.

69 VIEW OF CHARING CROSS

27 *in.* by 35½ *in.*

115 . 10 . 0
Vacher

SAMUEL SCOTT.

70 VIEW ON THE THAMES, with Old London Bridge

22 *in.* by 42½ *in.*

115 10 0
Agnew

JAN STEEN.

325 10 0 71 A CANDLE-LIGHT SCENE

M. Colnaghi

A company of five persons grouped round a table, on the left of a large room illuminated by six lights; amongst the party are a young lady and a portly gentleman playing a game at cards, and the former is turning to a stout gentleman who stands by her to consult him in the game. On the opposite side of the table sits a merry fellow with a card in his hand, and the remaining person stands by smoking a pipe. A youth is seen entering the room with a candle in his hand, and on the landing of a staircase above him are two persons also with a light.

A company of seven persons is on the opposite side of the apartment, one of whom is a woman opening oysters. This excellent picture appears to have been painted in competition with the celebrated school of Gerard Dow, and, like that great painter, Jan Steen has successfully triumphed over the conflicting effect of so many lights.

16½ *in* by 21½ *in*.

Described in Smith's Catalogue Raisonné, Supplement, p. 506

Purchased from the Collection of the Baron Verstolk van Soelen, 1846

GILBERT STUART.

73 10 0 72 PORTRAIT OF GEORGE WASHINGTON

Wallis

28 *in.* by 24 *in.*

TINTORETTO.

73 PORTRAIT OF A VENETIAN ADMIRAL

903 0 0
Agnew

Three-quarter figure, life-size, in armour, standing to right, holding a baton in his right hand; a crimson mantle falls over his left shoulder behind him, on the right is the base of a column and on it are his helmet and two batons.

54 *in.* by 44 *in.*

From the Hamilton Palace Collection

Exhibited at Burlington House, 1883

See Illustration

J. VAN DE CAPELLE.

997 10 0
West

74 A CALM SEA, with the royal yacht at anchor on the right, near which are several fishing and row boats, a ferry-boat, with figures and horses on the extreme right, a sloop at anchor on the left firing a salute, a party of distinguished personages in a row boat, proceeding to the shore, on the left

$23\frac{1}{2}$ *in.* by 33 *in.*

Exhibited at Burlington House, 1876

Purchased from the Collection of Baron Verstolk van Soelen, 1846

See Illustration

AART VAN DER NEER.

75 A WINTER SCENE: a view on a frozen river, with numerous figures skating and playing golf, a town in the background: daylight

Signed

17 *in.* by 20½ *in.*

See Illustration

756
Lesser

ADRIAN VAN DE VELDE.

525 0 0 76 THE BAGPIPER

West

The view exhibits a pastoral scene, in the foreground of which are two cows lying down; the nearest of them is of a light red hue, with a white face; the other, of a dun colour, has her head over the back of the former; a sheep and two lambs are reposing near them. More to the left is a third cow, and on the right lies a goat near the trunk of a tree.

Upon an elevation, a little remote from the front, is a cottage, embosomed in trees, and surrounded by a fence, at the side of which is a man playing a bagpipe, and a woman seated at the foot of a tree near the house listening to the music.

13 *in.* by 15 *in.*

The Collection of Thomas Emmerson, Esq., 1829

Purchased from the Collection of Baron Verstolk van Soelen, 1846

Described in Smith's Catalogue Raisonné, Part V. p. 176

Exhibited at Burlington House, 1876

See Illustration

ADRIAN VAN DE VELDE.

210 0 0 77 A LANDSCAPE, with an ox and sheep, and two peasants

Colnaghi & Co

10½ *in.* by 9 *in.*

Signed and dated

From the Collection of the Marquis of Breadalbane

178

WILLIAM VAN DE VELDE.

78 A VIEW ON THE DUTCH COAST DURING A CALM

693 0 0

Richter

This admirable picture offers on the right the portion of a pier, on which are two men, one of whom is stooping near a pole.

Two small vessels lie at the extremity of the pier, portions of which only are visible ; in the nearest of these is a sailor, and in the other are two men. On the opposite side is a fishing smack in shallow water; one man is on board, and two others are on the sands near it. Two groups of vessels are at some distance off, and in addition to these is a merchantman with all sails set. A clear fine morning.

$13\frac{1}{2}$ *in.* by $16\frac{1}{2}$ *in.*

"The fine grey tones of the water contrast charmingly with the reddish tints of dawn on the clouds; the greatest transparency also pervades every part, and the treatment is masterly."—Dr. WAAGEN.

Described in Smith's Catalogue Raisonné, Supplement, p. 760, *No.* 11

Exhibited at the British Institution, 1838, 1854

From the Bredel Collection, 1875

See Illustration

W. VAN DE VELDE.

640 10 0
Agnew

79 A CALM, with two fishing boats at anchor in shallow water and two men wading with a boat on the left, a sloop in the middle distance, a man-of-war saluting a frigate, a yacht and row boat near on the right

13 *in.* by 15 *in.*

Purchased from the Collection of Baron Verstolk van Soelen, 1846

JACOB VAN STRY.

246 15 0
Agnew

80 A SUNNY RIVER SCENE, with peasants and animals

19½ *in.* by 27 *in.*

From the Saltmarshe Collection, 1846

VELASQUEZ.

47 5 0
Jeffrey

81 EQUESTRIAN PORTRAIT OF PHILIP IV.

91 *in.* by 80 *in.*

JOSEPH VERNET.

82 The Port of Genoa 110 5 0

38 *in.* by 52 *in.*

Described by Dr. Waagen in "Art Treasures in Great Britain," Supplement, p. 158

Duke St. Albans

JOSEPH VERNET.

83 An Italian River Scene, with an aqueduct and figures in the foreground 39 10 0

38 *in.* by 52 *in.*

Vokins

The Companion

Described by Dr. Waagen in "Art Treasures in Great Britain," Supplement, p. 158

ANTOINE WATTEAU.

3517 10 0
C. Wertheimer

84 LE BAL CHAMPETRE

A cavalier in pale blue dress, with pink ribbons, holding castanets and dancing a minuet with a lady in crimson dress in the centre.

Three ladies and two gentleman seated on the left, and four others standing behind them; a group of three musicians seated on a bank on the right

36½ *in.* by 49½ *in.*

From the Orleans Gallery

Engraved by J. Couché

See Illustration

JAN WYNANTS.

85 HIGHWAYMEN ATTACKING TRAVELLERS

£30 10 0
Colnaghi & Co

The subject is represented as passing on a high road, leading through a hilly country richly adorned with clusters of trees and a stream of water, and diversified in surface by enclosed and common land. The trunk of a withered tree and a variety of weeds give effect to the foreground. The figures and horses which animate the scene are the production of PHILIP WOUVERMAN, and consist of two robbers on foot attacking a gentleman on horseback, while a third is firing at a man who is attempting to escape, and appears by his attitude to be wounded.

Signed, and dated 1663

30 *in.* by 34 *in.*

Sold in the Collection of Lord Charles Townshend, 1835

Bought by Mr. Nieuwenhuys

Purchased from the Collection of Baron Verstolk van Soelen, 1846

Described in Smith's Catalogue Raisonné, Supplement, p. 742

Exhibited at Burlington House, 1876

PHILIP WOUVERMAN.

86 A HAWKING PARTY, halting on the bank of a river, a cavalier riding his horse to drink in the centre, and figures with dogs crossing a rustic bridge

215 5 0
B. Smith

10¼ *in.* by 13¼ *in.*

Purchased from the Collection of Baron Verstolk van Soelen, 1846

JAN WYNANTS.

1344

Murray

87 A BOY ANGLING

This very pleasing picture is chiefly composed of two cottages of a picturesque appearance situate on the left, one of them is enclosed by a high wall to which is attached a door opening on a wooden bridge; here a youth is amusing himself angling in a brook beneath. On the opposite side is a winding road leading to the distant landscape. A number of poultry are feeding around the house.

14 *in.* by 19 *in.*

"The beauty of composition, the full green of the trees, which approach Ruysdael in vigour, the delicacy of the distance, and the careful execution, renders this one of the most beautiful works of the Master."—Dr. Waagen.

Described in Smith's Catalogue Raisonné, Supplement, p. 738, *No.* 3

From the Bredel Collection, 1875

Exhibited at the British Institution, 1837, 1853

See Illustration

PHILIP WOUVERMAN.

88 A BATTLE

Exhibiting a desperate rencontre of cavalry and a conflict between bodies of infantry, near a burning windmill and village adjacent to a river which divides the country. On the bank of a stream is a soldier on a bay horse, who has just discharged his piece at an adversary on a piebald charger, which is galloping up the bank and the rider is falling wounded from his seat. A little in advance of these is a soldier in armour on a dark-grey horse, making a back-handed cut at his enemy, whose horse is wounded on the ground. Bodies of combatants, partly enveloped in smoke, occupy a great portion of the surrounding country. Painted with a broad free pencil and a clear tone of colouring.

304 10 0

Sedelmeyer

$21\frac{1}{2}$ *in.* by $31\frac{3}{4}$ *in.*

Purchased from the Collection of Baron Verstolk van Soelen, 1846

Described in Smith's Catalogue Raisonné, Supplement, p. 172

J. VAN WYCK.

89 King William III. at the Battle of the Boyne, which took place July 1, 1690

168

He is represented in a blue coat and black hat, wearing the ribbon of the Garter, mounted on a white charger, galloping to the right; cavalry are seen crossing the river in the background.

C. Davies

$27\frac{1}{2}$ *in.* by $34\frac{1}{2}$ *in.*

Signed on the right hand sandy bank, in black flourishing letters, "J. Van Wyck," and dated 1692

From the Blenheim Palace Collection

ZUCCHERO.

115 10 0 Vokins

90 QUEEN ELIZABETH

Three-quarter length life-size to left, black bodice and sleeves slashed and embroidered with jewels, white ruff at neck, and cuffs of lace at wrists. She wears a farthingale with white satin front, embroidered with gold lace, and black train; on her head a small crown, hair interwoven with jewels; in right hand, orb, her left grasps her gown

50 *in.* by 40 *in.*

Exhibited at the Tudor Exhibition, 1890

See Illustration

The Property of the HON. FRANCIS BARING.

54A CHRÉTIENNE, née le 10 février 1606, mariée en 1619 à Victor Amé, Duc De Savoie, morte en 1663 110 5 0 O. Smith

53 *in.* by 37½ *in.*

From the Hamilton Palace Collection (*No.* 1127)

54B NICOLAS, DUC D'ORLÉANS, né le 16 avril 1607, mort le 17 novembre 1611 110 5 0 O. Smith

53 *in.* by 36½ *in.*

From the Hamilton Palace Collection (*No.* 1126)

FINIS.

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